

Esplanade Concerts

Twenty-fourth Season

ORCHESTRA OF BOSTON SYMPHONY MUSICIANS

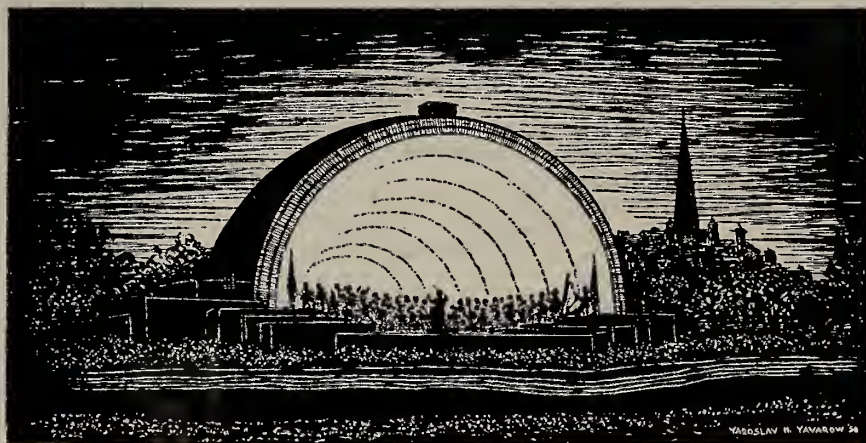
At the Edward Hatch Memorial • Storrow Embankment

Arthur Fiedler, Conductor and Founder

EVERY EVENING AT 8:30 (OMITTING MONDAYS)

June 29 to July 19, 1952

And Three Children's Concerts Wednesday Mornings at 10:15
(A) (July 2, 9 and 16)



TO THOSE WHO ARE
ABLE TO CONTRIBUTE:

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Concerts Fund is earnestly invited.

BE AN ESPLANAIDER !

Twenty-fourth Season of the Esplanade Concerts * Arthur Fiedler, Conductor

OPENING NIGHT

SUNDAY EVENING, JUNE 29, 1952, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

Entrance of the Guests into the Wartburg

from "Tannhäuser" *Wagner*
Symphony No. 5, in C minor, Op. 67 *Beethoven*
I. Allegro con brio III. {Allegro; Trio
II. Andante con moto IV. {Allegro

THE STAR-SPANGLED BANNER

"España" Rhapsody *Chabrier*
Selection from "The King and I" *Rodgers*
Hello, Young Lovers—March of the Siamese
Children—Getting to Know You—We Kiss in
a Shadow—Shall We Dance

Delicado *Azevedo*
March, "The Stars and Stripes Forever" *Sousa*

NO CONCERTS ON MONDAY EVENINGS

TUESDAY EVENING, JULY 1, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

Hungarian March, "Rakoczy" *Berlioz*
Symphony in A major, No. 4,

"Italian," Op. 90 *Mendelssohn*
I. Allegro vivace III. Con moto moderato
II. Andante con moto IV. Saltarello: Presto

THE STAR-SPANGLED BANNER

First Movement, Concerto No. 1 in B-flat minor,
for Piano and Orchestra *Tchaikovsky*
Allegro non troppo e molto maestoso; Allegro
con spirito

Soloist: SALVATORE SULLO

"Pineapple Poll," Suite
from the Ballet *Sullivan-Mackerras*
Opening Number—Jasper's Dance—Belaye's
Hornpipe—Finale

Farandole from "L'Arlésienne" *Bizet*

The Baldwin is the official piano of the Esplanade Concerts

SYMPHONY NO. 4, IN A ("ITALIAN") —
MENDELSSOHN (1809-1847).

The obviously Italian touch comes in the final movement, which introduces two lively dances—a *saltarello*, followed by a still livelier *tarantella*, with which it is combined, then alternated, and again combined.

"Pilgrims' March" is the title sometimes attached to the slow second movement. The first two appear to reflect the happy sentiments experienced by the composer during a visit to Italy at the age of twenty-one. He began to compose the symphony while there, and the descriptive title was of his own choosing.

LEROY ANDERSON

Born in Cambridge, Mass. Graduate of Harvard, where he took up musical studies with Piston and Enesco.

Noted as an arranger, he prefers to be known as a composer in his own right, and as such has won his place with such delightful works as Jazz Legato, Jazz Pizzicato, Serenata, Fiddle Faddle, and Sleigh Ride.

On May 10, 1952, his "Blue Tango" became the first purely instrumental number to be broadcast as No. 1 on "Your Hit Parade."

SYMPHONY NO. 5, IN C MINOR—BEETHOVEN

"Thus does Fate knock" is the significance which Beethoven himself is quoted as having placed on the opening four-note motto of the first movement.

GENERAL ANALYSIS. Beethoven here has created one of the greatest of symphonies from his own or any other hand. Besides its tremendous dramatic force and deep emotional content, it reveals an amazing technical feat.

In the first movement, everything is evolved from endless resourcefulness in manipulating the first four notes.

RAKOCZY MARCH—BERLIOZ (1803-1869)

Those making acquaintance with the plot of "The Damnation of Faust" can scarcely help being puzzled when it places Faust on the plains of Hungary in the opening scene of the work. The explanation is in this march. Berlioz was so stirred when he found it in Vienna, printed in a book as an old Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

RHAPSODY, "ESPAÑA."—CHABRIER (1841-1894)

According to Gilbert Chase, in "The music of Spain," "It may be said of Chabrier's 'España' that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain, and that within its special genre it has never been surpassed."

WHEN JOHNNY COMES MARCHING HOME.

This rousing tune, exploited in the clever orchestration of Morton Gould's "American Salute," was published in 1893 with "Louis Lambert" named as composer. But later Patrick Sarsfield Gilmore, Boston's famous Irish-born bandmaster, claimed it as his own.

"FINLANDIA," TONE POEM — SIBELIUS

Here, as in his other symphonic poems, Sibelius draws his inspiration from the ancient literature and the spirit of the Finnish people. In his symphonies, however, his message is personal rather than nationalistic.

TRIUMPHAL MARCH FROM "AIDA" — VERDI

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against Ethiopia.

He and Aida are secretly in love. She is a slave waiting-woman to Pharaoh's daughter, Amneris, who is in love with Rhadames. The general does not know that Aida is daughter of Amonasro, King of Ethiopia, whom he has brought back among the captives displayed in his triumphal procession.

FIRST CHILDREN'S CONCERT OF 1952

WEDNESDAY MORNING, JULY 2, AT 10:15 A.M.

ARTHUR FIEDLER, *Conductor*

Triumphal March from "Aida" *Verdi*
Overture to "Die Fledermaus" ("The Bat") *Strauss*
Third Movement from the
"Pathetic" Symphony *Tchaikovsky*
Allegro molto vivace

Little Fugue in G minor *Bach-Cailliet*
Two Movements from the Concerto in B-flat
for Harp and Orchestra *Handel*
Soloist: OLIVIA LUETCKE

Delicado *Azevedo*
"American Salute" (When Johnny Comes
Marching Home) *Gould*
American Patrol *Meacham*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

WEDNESDAY EVENING, JULY 2, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

Marche Militaire *Schubert*
Symphony in B-minor, "Unfinished," No. 8 *Schubert*
Allegro moderato—Andante con moto
Tone Poem, "Finlandia" *Sibelius*

THE STAR-SPANGLED BANNER

Concerto in D minor for Piano and
Orchestra, No. 2 *Mendelssohn*
Allegro appassionato—Adagio—Finale: Presto
scherzando

Soloist: BERTICA SHULMAN

Blue Tango *Anderson*
Ride of the Valkyries *Wagner*

PINEAPPLE POLL—SULLIVAN-MACKERRAS

This music and its choreographic mate scored a distinct hit when presented recently in Boston by the Sadler's Wells Theatre Ballet. The plot was drawn from William S. Gilbert's "The Bumboat Woman's Story," final poem of his "Bab Ballads," which appeared in "Fun Magazine" about 1870. The amorous Poll and her flame, Lieutenant Belaye, and other material foreshadow elements of "H.M.S. Pinafore," first staged in 1878. Poll becomes Buttercup in the operetta, and the one gun gunboat, "Hot Cross Bun" becomes "Pinafore." The music is, of course, a mélange of Sullivan's tunes.

ENTRANCE OF THE GUESTS ("TANNHAUSER")
RICHARD WAGNER (1813-1883)

The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion of one of the most imposing processions ever composed.

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

Chairs furnished by Jackson Chairs, Inc.

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Symphony Concerts in the Berkshires

BERKSHIRE FESTIVAL 1952

TANGLEWOOD, LENOX, MASS.

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

The opening concert on July 24 in the great music Shed at Tanglewood will be a special event. It will be a "welcome home" for the Boston Symphony Orchestra which will then assemble in full forces under Charles Munch for the first time since the Boston Orchestra returned from its first tour of Europe, dripping glory.

There will be concerts in the Theater-Concert Hall on Saturday evenings and Sunday afternoons, July 5, 6; 12, 13; 19 and 20. They will be given by a chamber orchestra during the Esplanade Concert season in Boston.

The concerts in the Shed, from July 24, through August 10, will present the following programs:

SERIES A

THURSDAY EVENING, JULY 24

BEETHOVEN.....Symphony No. 3, "Eroica"
BRAHMS.....Symphony No. 1, in C minor

SATURDAY EVENING, JULY 26

Conducted by PIERRE MONTEUX

CIMAROSA.....Overture, "The Secret Marriage"
SCHUBERT.....Symphony No. 7, in C major
STRAVINSKY....."The Rite of Spring"

SUNDAY AFTERNOON, JULY 27

FRANCK.....Symphonic Piece, "Redemption"
BIZET.....Symphony in C major
DALLAPICCOLA....."Three Prisoners' Songs"
RAVEL....."Daphnis and Chloe," Suites 1 and 2
(with Chorus)

SERIES B

THURSDAY EVENING, JULY 31

BEETHOVEN.....Overture to "Leonore, No. 3"
SCHUMANN.....Piano Concerto
HINDEMITH.....Metamorphosis
D'INDY.....Symphony on a Mountain Air

Soloist: NICOLE HENRIOT

Single tickets now. Address: Ticket Office, Tanglewood, Lenox, Mass.

SATURDAY EVENING, AUGUST 2

Conducted by PIERRE MONTEUX

WAGNER
Prelude and Love-death, "Tristan und Isolde"
WAGNER.....Finale, "Die Walküre"
WAGNER.....Final Scene, "Siegfried"
WAGNER.....Final Scene, "Götterdämmerung"
(Soloists to be announced)

SUNDAY AFTERNOON, AUGUST 3

BEETHOVEN.....Overture to "Egmont"
BEETHOVEN.....Symphony No. 8
DEBUSSY....."Ibéria"
HONEGGER....."Danse des Morts" (with Chorus)

SERIES C

THURSDAY EVENING, AUGUST 7

SCHUMANN.....Symphony No. 1 ("Spring")
SWANSON.....Short Symphony
TCHAIKOVSKY.....Symphony No. 4

SATURDAY EVENING, AUGUST 9

The Koussevitzky Memorial Concert

Conducted by LEONARD BERNSTEIN

C. P. E. BACH..Andante from Concerto in D major
COPLAND.....Symphony No. 3
SIBELIUS.....Symphony No. 5

SUNDAY AFTERNOON, AUGUST 10

BERLIOZ.....Requiem (with Chorus)

Esplanade Concerts

Twenty-fourth Season

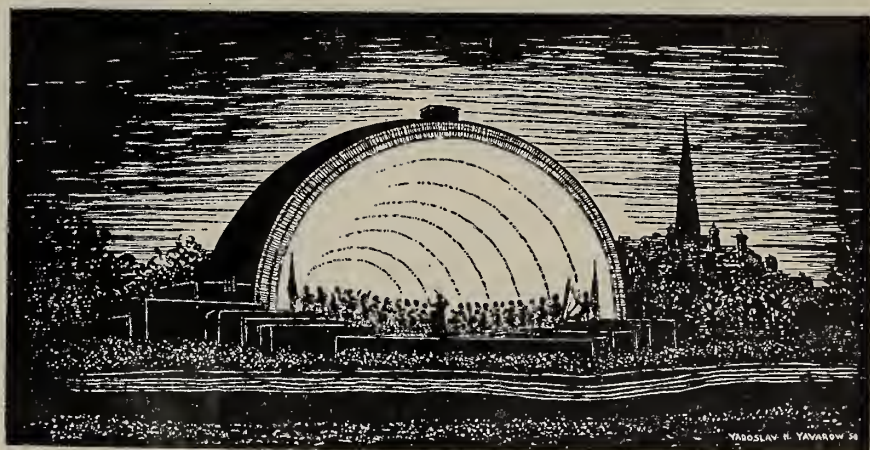
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THURSDAY EVENING, JULY 3, 1952, AT 8:30 P.M.
PAUL CHERKASSKY, *Conducting*

Overture to "Egmont" *Beethoven*
Prelude and Love-Death from
"Tristan and Isolde" *Wagner*
*Symphonic Poem, "The Moldau" *Smetana*
The Source—The Hunt—The Rustic Wedding—
Moonlight and Dance of the Nymphs—The St.
John Rapids—Vysehrad Motive

THE STAR-SPANGLED BANNER

Suite from "Carmen" *Bizet*
Prelude—Aragonaise—Intermezzo—Seguidilla—
The Dragoons of Alcala—Toreadors
"España" Waltzes *Waldteufel*
*Dance of the Buffoons (from Opera, "The
Snow Maiden") *Rimsky-Korsakov*

FRIDAY EVENING, JULY 4, AT 8:30 P.M.
PAUL CHERKASSKY, *Conducting*

National Emblem March *Bagley*
*Overture to "Oberon" *Weber*
Largo from the "New World" Symphony *Dvořák*
Overture-Fantasia, "Romeo and Juliet" ... *Tchaikovsky*

THE STAR-SPANGLED BANNER

*Egyptian Ballet *Luigini*
**"Voices of Spring" Waltzes *Strauss*
**"The Stars and Stripes Forever" *Sousa*

OVERTURE TO "EGMONT"—BEETHOVEN

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

SYMPHONY No. 34—MOZART (1756-1791).

Prokofiev's witty "Classical Symphony" is anticipated here by Mozart's delightful, rather satirical treatment of the early symphony form in three movements—instead of the four which were to become typical of the master symphonies of himself, Haydn, and Beethoven.

EINE KLEINE NACHTMUSIK—MOZART.

A serenade for strings alone, this is one of many charming compositions which titled personages—and even wealthy commoners—expected the old-time composers to supply at short notice for entertainment at social functions.

SYMPHONY No. 3, "EROICA"—BEETHOVEN.
Beethoven dedicated his Third Symphony while in manuscript to Napoleon, whom he had admired as a hero of the French Revolution, who advanced the cause of government by the people. When he learned that this hero of a new republic had crowned himself Emperor, Beethoven in frenzied disappointment scratched the dedication from the manuscript. When the symphony was published, its title page omitted the name of Napoleon, and bore the inscription: "Composed to celebrate the memory of a great man."

PRELUDE TO "CARMEN"—BIZET (1838-1875).
First the music gives a sparkling impression of a festive crowd gay with anticipation over a bullfight. Then the strings swing into the Toreador's Song.

CLAIR DE LUNE—DEBUSSY.

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,'" Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

LARGO FROM "NEW WORLD" SYMPHONY

The erroneous notion that Dvorak used a Negro spiritual for the beautiful English horn melody is due to the fact that this inspiration of his own was fitted with words and made into a pseudo-spiritual, "Going Home."

"A MIDSUMMER NIGHT'S DREAM"

THE NOCTURNE, with its dreamy horn melody, ties in with the scene in the play in which the lovers fall asleep after being confused and wearied by the will-o'-the-wisp-like pranks of Puck.

UP THE STREET—MORSE

At Harvard (Class of '96), Robert G. Morse studied music with the famous Prof. John Knowles Paine. This training resulted in Morse's composing this march, a piano duet in its original form. He took the title from his habit of seeking a pleasant evening with friends "up the street" from his residence on Brattle St., Cambridge. Published in orchestral form, the composition got a fine start on its long career from the then prevalent custom of dancing two-steps to marches.

"THE SNOW MAIDEN"—RIMSKY-KORSAKOV

Third of Rimsky's fifteen operas, and the first of his works in which he felt that he had definitely arrived as a composer, it remains one of the most delightful of his operas.

"THE MOLDAU"—SMETANA (1824-1884).

Here the composer pictures the meeting of two streams—one cool and calm, one warm and rippling—to form the Moldau River, after passing through charming woodland scenes.

"EL CAPITAN" MARCH—SOUSA

Its title is from the comic opera—one of ten by Sousa—in which it first appeared, as a male chorus with solo.

SATURDAY EVENING, JULY 5, AT 8:30 P.M.
G. WALLACE WOODWORTH, *Conducting*

Prelude to "Carmen" *Bizet*
Symphony No. 34, in C major (K. 338) *Mozart*
Allegro vivace—Andante di molto—Finale:
Allegro vivace
Academic Festival Overture *Brahms*

THE STAR-SPANGLED BANNER

Nocturne and Wedding March from
"A Midsummer Night's Dream" *Mendelssohn*
Deep Forest *Mabel Daniels*
**"Emperor" Waltzes *Strauss*
March, "Up the Street" *Morse*

SUNDAY EVENING, JULY 6, AT 8:30 P.M.
G. WALLACE WOODWORTH, *Conducting*

*El Capitan March *Sousa*
Eine Kleine Nachtmusik (K. 525) *Mozart*
Allegro—Romanza: Andante—Minuet: Allegretto
—Rondo: Allegro
First Movement, Symphony No. 3 in
E-flat, "Eroica" *Beethoven*
Allegro con brio

THE STAR-SPANGLED BANNER

French Military March *Saint-Saëns*
Prelude to Act III,
"The Mastersingers of Nuremberg" *Wagner*
Clair de Lune *Debussy*
*Prayer of Thanksgiving *Valerius*

PRELUDE AND LOVE-DEATH ("TRISTAN AND ISOLDE")—WAGNER.

The beginning and conclusion of Wagner's great tragedy, these two excerpts summarize the tangled emotions of the entire work. Tristan, knight of Cornwall, has been sent to Ireland as escort for the Princess Isolde, who is to be wedded to his king. Aboard the returning ship, Tristan falls in love with Isolde. Seeking to avoid disloyalty to the king, he welcomes an alleged death-potion, which really is a love-potion. Isolde also partakes of it. The two are hopelessly ensnared when they disembark for the royal wedding in Cornwall. Tristan, seeking death in a duel, is badly wounded. When Isolde rushes to nurse his hurts, he dies in her arms. The "Love-Death" expresses the intensity of her love for Tristan, the poignancy of her grief, the yearning to join him in death—which her breaking heart brings to fulfillment.

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SCHUMANN.....Piano Concerto
HINDEMITH.....Metamorphosis
D'INDY.....Symphony on a Mountain Air

Soloist: NICOLE HENRIOT

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Conducted by PIERRE MONTEUX

WAGNER
Prelude and Love-death, "Tristan und Isolde"
WAGNER.....Finale, "Die Walküre"
WAGNER.....Final Scene, "Siegfried"
WAGNER.....Final Scene, "Götterdämmerung"
(*Soloists to be announced*)

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BEETHOVEN.....Overture to "Egmont"
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DEBUSSY....."Ibéria"
HONEGGER....."Danse des Morts" (*with Chorus*)

SERIES C

THURSDAY EVENING, AUGUST 7

SCHUMANN.....Symphony No. 1 ("Spring")
SWANSON.....Short Symphony
TCHAIKOVSKY.....Symphony No. 4

SATURDAY EVENING, AUGUST 9

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C. P. E. BACH..Andante from Concerto in D major
COPLAND.....Symphony No. 3
SIBELIUS.....Symphony No. 5

SUNDAY AFTERNOON, AUGUST 10

BERLIOZ.....Requiem (*with Chorus*)

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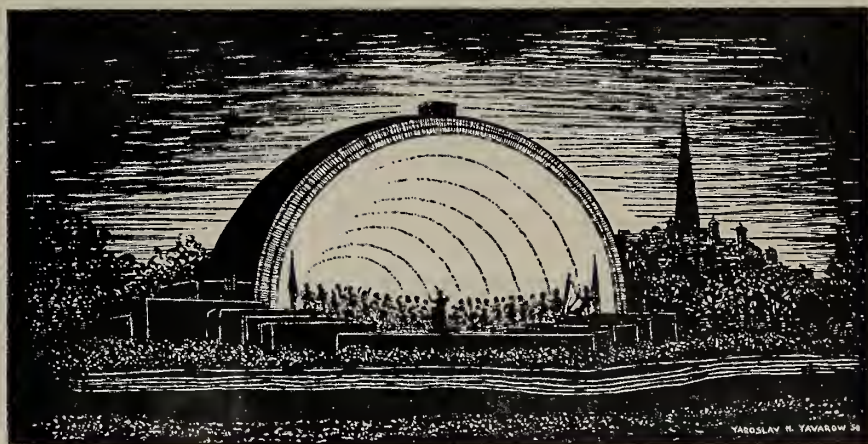
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TUESDAY EVENING, JULY 8, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

*Entrance of the Guests into the Wartburg
from "Tannhäuser" *Wagner*
Symphony No. 5, in C minor, Op. 67 *Beethoven*
Allegro con brio—Andante con moto—
Allegro; Trio—Allegro

THE STAR-SPANGLED BANNER

First Movement from the Concerto No. 15
in B-flat for Piano and Orchestra *Mozart*
Soloist: PAUL KNUDSON

*"España" Rhapsody *Chabrier*
Delicado *Azevedo*
*"The Stars and Stripes Forever" March *Sousa*

SECOND CHILDREN'S CONCERT

WEDNESDAY MORNING, JULY 9, AT 10:15 A.M.

ARTHUR FIEDLER, *Conductor*

*Marche Militaire *Schubert*
*Overture to "Fra Diavolo" *Auber*
First Movement, Concerto in A major (K. 488)
for Piano and Orchestra *Mozart*

Soloist: SANDRA McENTAFER
"Peter and the Wolf," An Orchestral
Fairy Tale for Children *Prokofieff*
Narrator: NORMAN SHIRK

"Saratoga" *Lucien Thayer*
Ride of the Valkyries *Wagner*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

PRELUDE TO "THE MASTERSINGERS"

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach. Next there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone." Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons. In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Prelude.

OVERTURE TO "FRA DIAVOLO"—AUBER.

The dashing Marquis of Sanmarco enjoys life and romance among persons of quality, and is much amused to hear stories of the search for the notorious bandit, Fra Diavolo (Brother Devil), whose capture will bring a reward of 20,000 crowns. In the last act the marquis is discovered to be none other than the long sought bandit.

FUGUE.

The word *fugue* is derived from the Latin word for "flight" (*fuga*), used to summarize the idea of a piece of music in which a theme is in flight from other themes. For example, the composer starts with a *subject*, which he follows with an *answer*; and interweaves with the *answer* a return of the *subject*, which may appear in an altered guise, so that it is then known as the *counter-subject*.

SYMPHONY NO. 5, IN C MINOR—BEETHOVEN

"Thus does Fate knock" is the significance which Beethoven himself is quoted as having placed on the opening four-note *motto* of the first movement.

GENERAL ANALYSIS. Beethoven here has created one of the greatest of symphonies from his own or any other hand. Besides its tremendous dramatic force and deep emotional content, it reveals an amazing technical feat.

EIGHTH SYMPHONY. Sad, worried, in ill health when he composed this, Beethoven here gives us one of his most joyous works. He had a special affection for this symphony, which he called "my little one."

OVERTURE TO "THE MARRIAGE OF FIGARO" — MOZART (1756-1791).

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

Life-like, the music mingles the moods of dignity and jollity that may be expected to hover over a wedding. These moods are the entire substance of the overture. None of the wonderful melodies sung in the opera enter here.

"PETER AND THE WOLF" — PROKOFIEFF. Composed in 1936. First performed that year at a children's concert in Moscow, and later brought out with the Boston Symphony Orchestra, first by the composer as guest conductor, then by Koussevitzky. Both for its story and its music, this "orchestral fairy tale" has become a universal favorite throughout the United States and Canada, among both children and adults.

In writing the story, Prokofieff added to the world's stock of fairy tale masterpieces. In composing the music, he achieved a masterpiece of descriptive orchestration.

ENTRANCE OF THE GUESTS ("TANNHÄUSER") RICHARD WAGNER (1813-1883)

The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion of one of the most imposing processions ever composed.

RIDE OF THE VALKYRIES. — WAGNER

Motifs in the music actually symbolize the neighing and pawing of the winged steeds, amid the re-echoed cries of the Valkyries to each other.

WEDNESDAY EVENING, JULY 9, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

*Polonaise from "Eugen Onegin" *Tchaikovsky*
Symphony No. 8, in F major, Op. 93 *Beethoven*
Allegro vivace e con brio—Allegretto scherzando—Tempo di Menuetto—Allegro vivace

THE STAR-SPANGLED BANNER

First Movement from the Concerto for
Violin and Orchestra in D major *Brahms*
Soloist: GEORGE ZAZOFSKY
Suite "Petrouchka" *Stravinsky*

THURSDAY EVENING, JULY 10, AT 8:30 P.M.

HARRY ELLIS DICKSON, *Conducting*

Overture to "The Marriage of Figaro" *Mozart*
Little Fugue in G minor *Bach-Cailliet*
Ballet Suite *Rameau-Mottl*
Minuet from *Platée*—Musette from *Fêtes d'Hébé*—Tambourin

Prelude to
"The Mastersingers of Nuremberg" *Wagner*

THE STAR-SPANGLED BANNER

Second and Third Movements from the
Concerto No. 1 in B-flat minor
for Piano and Orchestra *Tchaikovsky*
Soloist: BERNARD KRITZMAN

*"Vienna Blood" Waltzes *Strauss*
*Procession of the Sardar *Ippolitov-Ivanov*

"PETROUCHKA" — IGOR STRAVINSKY (b. 1882).

Fame outside of Russia was won by Stravinsky in overflowing measure by three ballets which since have led doubly successful lives in the worlds of the dance and of the symphony concert.

"The Firebird" was staged in 1910, "Petrouchka" in 1911, and "The Rite of Spring" in 1913 — all in Paris, and all by Diaghileff's Ballet Russe.

Petrouchka is a puppet clown who falls desperately in love with a puppet Ballerina, who spurns him in favor of a Moor, also a puppet. At a Russian fair, a Showman promises the crowd a rare puppet show. The fact is, he has conjured up human life and passions in the supposed dummies. In the end, the Moor kills Petrouchka with his scimitar. The Showman bids the crowd not to be alarmed, since the victim is only a doll. But as he drags the slashed puppet away, Petrouchka's ghost appears, and by its agony demonstrates that the clown really had lived and suffered.

★Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

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Symphony Concerts in the Berkshires

BERKSHIRE FESTIVAL 1952

TANGLEWOOD, LENOX, MASS.

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

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The concerts in the Shed, from July 24, through August 10, will present the following programs:

SERIES A

THURSDAY EVENING, JULY 24

BEETHOVEN.....Symphony No. 3, "Eroica"
BRAHMS.....Symphony No. 1, in C minor

SATURDAY EVENING, JULY 26

Conducted by PIERRE MONTEUX

CIMAROSA.....Overture, "The Secret Marriage"
SCHUBERT.....Symphony No. 7, in C major
STRAVINSKY....."The Rite of Spring"

SUNDAY AFTERNOON, JULY 27

FRANCK.....Symphonic Piece, "Redemption"
BIZET.....Symphony in C major
DALLAPICCOLA....."Three Prisoners' Songs"
RAVEL....."Daphnis and Chloe," Suites 1 and 2
(with Chorus)

SERIES B

THURSDAY EVENING, JULY 31

BEETHOVEN.....Overture to "Leonore, No. 3"
SCHUMANN.....Piano Concerto
HINDEMITH.....Metamorphosis
D'INDY.....Symphony on a Mountain Air
Soloist: NICOLE HENRIOT

SATURDAY EVENING, AUGUST 2

Conducted by PIERRE MONTEUX

WAGNER.....Prelude and Love-death, "Tristan und Isolde"
WAGNER.....Finale, "Die Walküre"
WAGNER.....Final Scene, "Siegfried"
WAGNER.....Final Scene, "Götterdämmerung"
(Soloists to be announced)

SUNDAY AFTERNOON, AUGUST 3

BEETHOVEN.....Overture to "Egmont"
BEETHOVEN.....Symphony No. 8
DEBUSSY....."Ibéria"
HONEGGER....."Danse des Morts" (with Chorus)

SERIES C

THURSDAY EVENING, AUGUST 7

SCHUMANN.....Symphony No. 1 ("Spring")
SWANSON.....Short Symphony
TCHAIKOVSKY.....Symphony No. 4

SATURDAY EVENING, AUGUST 9

The Koussevitzky Memorial Concert

Conducted by LEONARD BERNSTEIN

C. P. E. BACH..Andante from Concerto in D major
COPLAND.....Symphony No. 3
SIBELIUS.....Symphony No. 5

SUNDAY AFTERNOON, AUGUST 10

BERLIOZ.....Requiem (with Chorus)

Single tickets now. Address: Ticket Office, Tanglewood, Lenox, Mass.

Esplanade Concerts

Twenty-fourth Season

ORCHESTRA OF BOSTON SYMPHONY MUSICIANS

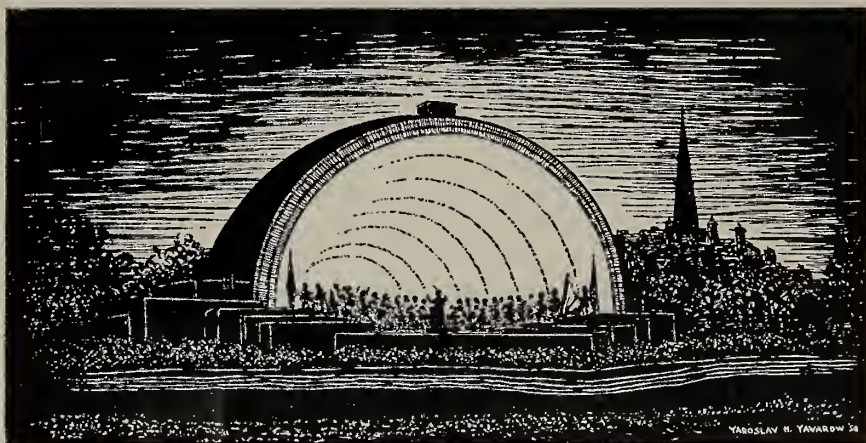
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Twenty-fourth Season of the Esplanade Concerts * Arthur Fiedler, Conductor

FRIDAY EVENING, JULY 11, AT 8:30

HARRY ELLIS DICKSON, *Conducting*

- *Overture to "The Merry Wives of Windsor" *Nicolai*
- Walther's Prize Song from
- "The Mastersingers of Nuremberg" *Wagner*
- Last Two Movements from the
- Symphony No. 2, in D major *Brahms*
- Allegretto grazioso quasi andantino
- Finale: Allegro con spirito

THE STAR-SPANGLED BANNER

- Suite from "Swan Lake" *Tchaikovsky*
- Prelude—Dance of the Swans—Hungarian
- Dance
- From the Operetta, "Shulamith" *Goldfaden*
- March to Jerusalem—The Blessing—Raisins
- and Almonds—In Beth Hamikdosh
- *"Danube Waves" Waltzes *Ivanovici*

SATURDAY EVENING, JULY 12, AT 8:30

CARLOS PINFIELD, *Conducting*

- *March, "Pomp and Circumstance" *Elgar*
- *Overture to "Mignon" *Thomas*
- *From "L'Arlésienne" Suite *Bizet*
- Prelude—Carillon
- *Dance of the Hours from "La Gioconda" .. *Ponchielli*

THE STAR-SPANGLED BANNER

- Selection from "South Pacific" *Rodgers*
- I'm Gonna Wash That Man Right Outa My
- Hair—Bali H'ai—Happy Talk—Some En-
- chanted Evening—A Wonderful Guy
- *Largo from "Xerxes" *Handel*
- Solo Violin: Rolland Tapley
- *"The Skaters" Waltzes *Waldteufel*
- *American Salute
- ("When Johnny Comes Marching Home") ... *Gould*

BALLET MUSIC FROM "FAUST" — GOUNOD.

For the occupation of the corps de ballet of the Paris Opera and the delectation of its admirers, Gounod expanded his opera with this episode, ten years after "Faust" had been introduced at the Theatre Lyrique.

By his black magic, Mephistopheles confronts Faust with a sumptuous feast and entertainment presided over by Cleopatra attended by Nubian slaves; Helen of Troy, Lais, and Phryne, with female retinues. They invite Faust and Mephistopheles to join the festivities. Phryne performs a veil dance. A bacchanalian revel follows. All this is suddenly superseded by a vision of Marguerite with a red mark around her throat as if to guide the headsman's axe.

"L'ARLÉSIENNE" SUITE. — BIZET.

Excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama. For example, in French stage productions, the Adagietto is played in the course of one scene, while the actors speak.

SYMPHONY No. 2, IN D, OPUS 73 — BRAHMS

Melody is really abundant in the four symphonies of Brahms. It is often subtle, however—melodiousness woven into the whole orchestral fabric, so that disappointment faces the listener who expects to find a collection of tunes to whistle, unless he can count on a group of assistants to join him in the effort.

Brahms's Second Symphony is notable for being more readily identifiable to the layman as melodious than the other three. It also is marked by a pastoral feeling, and syncopations in its melodies.

"CARNIVAL" OVERTURE—DVORAK (1841-1904).

The composer "imagines the lonely, contemplative wanderer reaching the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in their songs and dance-tunes." A melody alternately announced by flute and violins, with an accompanying figure in the English horns, suggests a pair of guests forsaking the general hurly-burly for romancing in a quiet nook.

POMP AND CIRCUMSTANCE — ELGAR (1857-1934)

Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3: "Farewell the neighing steed and the shrill trump. The spirit-stirring drum, the ear-piercing fife, The royal banner, and all quality, Pride, pomp and circumstance of glorious war!"

WHEN JOHNNY COMES MARCHING HOME.

This rousing tune, exploited in the clever orchestration of Morton Gould's "American Salute," was published in 1863 with "Louis Lambert" named as composer. But later Patrick Sarsfield Gilmore, Boston's famous Irish-born bandmaster, claimed it as his own.

PATRICK SARSFIELD GILMORE (b. Ballygar, Dublin, Ireland on Christmas Day, 1829; d. St. Louis, Missouri, 1892).

Civilian and Army bandmaster famous for two vast music festivals with orchestras of 1,000 and 2,000 players, and choruses of 10,000 and 20,000 heard in Boston in 1869 and 1872. For the latter Jubilee, Gilmore brought Johann Strauss, Jr., to Boston as guest conductor.

DANUBE WAVES — IVANOVICI.

Edition after edition of this waltz was quickly exhausted, running up a record of hundreds of thousands of copies. That was in 1885. A Roumanian bandmaster, Joseph Ivanovici, won fame throughout Europe as its composer.

"The Anniversary Song," introduced in the film, "Theolson Story," is an adaptation, with the addition of words, of a theme of this instrumental music.

SUNDAY EVENING, JULY 13, AT 8:30

CARLOS PINFIELD, *Conducting*

- *"Carnival" Overture *Dvorak*
- Andante and Finale from the
- Symphony No. 5, in E minor *Tchaikovsky*

THE STAR-SPANGLED BANNER

- *Ballet Music from "Faust" *Gounod*
- *"Where the Citrons Bloom" Waltzes *Strauss*
- Selection from "Kiss Me Kate" *Porter*
- Another Op'nin', Another Show—Wunderbar—
- So In Love—Always True to You in My
- Fashion

TUESDAY EVENING, JULY 15, AT 8:30

WILLIS PAGE, *Conducting*

- Symphony No. 4 in F minor *Tchaikovsky*
- Andante Sostenuto; Moderato con anima—
- Andantino—Scherzo (Pizzicato ostinato)—
- Allegro con fuoco

THE STAR-SPANGLED BANNER

- *Overture to "The Roman Carnival" *Berlioz*
- Serenata {
- *Sleigh Ride { *Anderson*
- *March, "Semper Fidelis" *Sousa*

TCHAIKOVSKY'S VIEWS ON BALLET MUSIC

A remarkable defense of the artistic standing possible for ballet music was drawn from Tchaikovsky as the result of a famous criticism of his Fourth Symphony by his gifted, cerebral, and caustic composition pupil, Sergei Taneieff (who succeeded him as professor of instrumentation at the Moscow Conservatory). The brilliant youth of twenty-two had written to his famous thirty-seven-year-old teacher—who had a high regard for his opinions—to divulge his personal impressions of Tchaikovsky's Fourth Symphony. His enjoyment of its many beautiful passages was impeded, he said, by others which sounded so much like ballet music that they brought visions of a dancer to his mind. Tchaikovsky replied:

"I have no idea what you consider 'ballet music,' or why you should object to it. Do you look upon every melody in a lively dance rhythm as 'ballet music'? If so, how can you reconcile yourself to most of Beethoven's symphonies, in which you will find such melodies on every page? Or do you intend to say that the trio of my Scherzo is in the style of Minkus, Gerber, or Pugni?"

(Note: These were hack composers who tossed off quantities of perfunctory music to remind ballet dancers where to place their feet.)

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CIMAROSA.....Overture, "The Secret Marriage"
SCHUBERT.....Symphony No. 7, in C major
STRAVINSKY....."The Rite of Spring"

SUNDAY AFTERNOON, JULY 27

FRANCK.....Symphonic Piece, "Redemption"
BIZET.....Symphony in C major
DALLAPICCOLA....."Three Prisoners' Songs"
RAVEL....."Daphnis and Chloe," Suites 1 and 2
(*with Chorus*)

SERIES B

THURSDAY EVENING, JULY 31

FAURÉ
Incidental Music for "Pelleas and Melisande"
FAURÉ.....Ballade for Piano and Orchestra
RAVEL.....Piano Concerto
BRAHMS.....Symphony No. 4, in E minor

Soloist: NICOLE HENRIOT

Single tickets now. Address: Ticket Office, Tanglewood, Lenox, Mass.

SATURDAY EVENING, AUGUST 2

Conducted by PIERRE MONTEUX

WAGNER
Prelude and Love-death, "Tristan und Isolde"
WAGNER.....Finale, "Die Walküre"
WAGNER.....Final Scene, "Siegfried"
WAGNER.....Final Scene, "Götterdämmerung"
(*Soloists to be announced*)

SUNDAY AFTERNOON, AUGUST 3

BEETHOVEN.....Overture to "Egmont"
BEETHOVEN.....Symphony No. 8
DEBUSSY....."Ibéria"
HONEGGER....."Danse des Morts" (*with Chorus*)

SERIES C

THURSDAY EVENING, AUGUST 7

SCHUMANN.....Symphony No. 1 ("Spring")
SWANSON.....Short Symphony
TCHAIKOVSKY.....Symphony No. 4

SATURDAY EVENING, AUGUST 9

The Koussevitzky Memorial Concert

Conducted by LEONARD BERNSTEIN

C. P. E. BACH..Andante from Concerto in D major
COPLAND.....Symphony No. 3
SIBELIUS.....Symphony No. 5

SUNDAY AFTERNOON, AUGUST 10

BERLIOZ.....Requiem (*with Chorus*)

Esplanade Concerts

Twenty-fourth Season

ORCHESTRA OF BOSTON SYMPHONY MUSICIANS

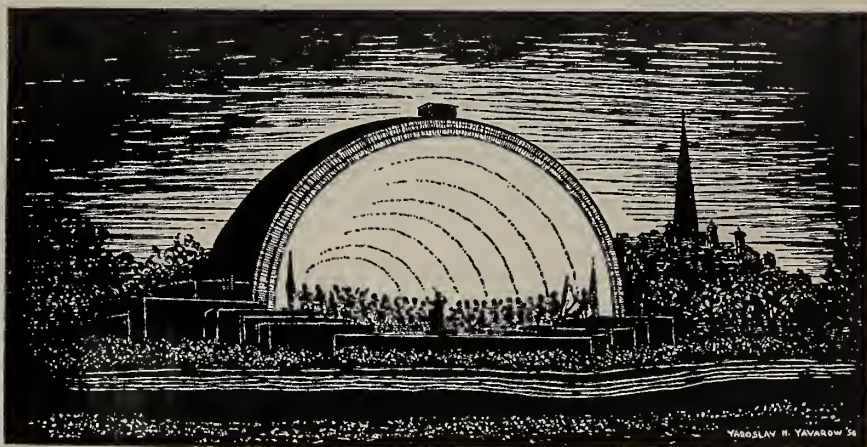
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THIRD CHILDREN'S CONCERT

WEDNESDAY MORNING, JULY 16, AT 10:15

HARRY DUBBS, *Conducting*

Wedding March from "The Golden Cockerel" *Rimsky-Korsakov*
 *Overture "Fingal's Cave" ("The Hebrides") *Mendelssohn*
 Toy Symphony *Haydn*
 Allegro—Minuet—Finale
 Peer Gynt Suite *Grieg*
 Morning Mood—In the Hall of the Mountain King
 "The Animals' Carnival" Grand Zoological Fantasia for Two Pianos and Orchestra *Saint-Saëns*
 Introduction and Royal March of the Lion
 Cocks and Hens
 Horses of Tartary (Fleet Animals)
 Tortoises
 The Elephant
 Kangaroos
 Personages with Long Ears
 The Cuckoo in the Depth of the Forest
 Pianists
 The Swan (Solo Violoncello, Hippolyte Droeghmans)
 Finale

Soloists: MARGARET MORELAND and RICHARD PERRY

The Ballerina and Dance of the Coachmen from "Petrouchka" *Stravinsky*
 A Birthday Fantasy *Cailliet*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

WEDNESDAY EVENING, JULY 16, AT 8:30

WILLIS PAGE, *Conducting*

Overture to "The Magic Flute" *Mozart*
 Symphony in D major, No. 35 ("Haffner") ... *Mozart*
 Allegro con spirito—Andante—Menuetto: Trio—Finale: Presto

*Bacchanale from "Samson and Delilah" .. *Saint-Saëns*

THE STAR-SPANGLED BANNER

"Tales from the Vienna Woods," Waltzes *Strauss*
 The Lost Chord *Sullivan*

Solo Trumpet: ARMANDO GHITALLA
 Ouverture Solennelle, 1812 *Tchaikovsky*

INVITATION TO THE DANCE. Orchestrated by Berlioz from a piano solo of Weber.

As told by Weber himself, this is the plot of the piece: First appearance of the dancers. The lady's evasive reply. His pressing invitation. Her consent. He begins conversation. Her reply. He speaks with greater warmth. The sympathetic agreement. He addresses her with regard to the dance. Her answer. They take their places. Waiting for the commencement of the dance. The conclusion of the dance, his thanks, her reply, and their retirement.

AIR ON THE G STRING. The melody was taken from J. S. Bach's D major Suite No. 3. It was transposed by the eminent violinist, Wilhelmj, to be played entirely on the silver-wound G string, lowest pitched string of the violin, with the purpose of enhancing the sonority of the tune.

"PEER GYNT" SUITE, NO. 1—GRIEG.

At the request of Norway's greatest dramatist, Henrik Ibsen, incidental music was written by Grieg for the staging of his fantastic poetic drama, "Peer Gynt" (1867). This was composed for two pianos, and so performed in the theatre. Grieg then orchestrated this version, and thus created a masterpiece, divided for concert purposes into two suites.

"HEBRIDES" OVERTURE (ALSO KNOWN AS "FINGAL'S CAVE").

An actual Scottish journey inspired the composer. His music suggests the loneliness of the cave, the movement of the sea, the cries of the seabirds, the wail of the wind and its increasing agitation of the water, then a return to the solitude of the cave.

INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM." — MENDELSSOHN.

THE SCHERZO is suggestive of the scene closing Act I, in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." One may easily imagine from the music that Puck is looking impishly through a window at the drama-ambitious yokels, and snickering to himself.

OVERTURE TO "THE MAGIC FLUTE." Mozart's last great work (first produced 1791), this opera was loved by Beethoven, who deemed it Mozart's masterpiece.

OVERTURE TO "WILLIAM TELL." — ROSSINI.

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Soldiers.

ANIMALS' CARNIVAL—SAINT-SAËNS.

Among the abundant witty touches: the representation of wild horses to mimic pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

CONCERT PIECE. Weber himself supplied a detailed story for this Concert Piece. In brief: High in her castle, a lady scans the horizon for her lord, long absent on a Crusade, unheard from. Will she ever see him again? She prays. But to her mind rushes a vision of her knight slain in battle. She swoons. Distant music comes with returning consciousness. Winding through the forest, a procession of returning Crusaders, amid waving banners and rejoicing folk, greets her eyes. Now she sees her knight. She rushes into his arms. "How branches rustle and billows exult with joy—with a thousand voices proclaiming the triumph of love."

THURSDAY EVENING, JULY 17, AT 8:30

VICTOR ALESSANDRO, *Conducting*

*Military Polonaise *Chopin-Glazounov*
 Poco allegretto from Symphony No. 3 *Brahms*
 Scherzo from

"A Midsummer Night's Dream" *Mendelssohn*
 Overture to "Tannhäuser" *Wagner*

THE STAR-SPANGLED BANNER

Concertstück for Piano and Orchestra *Weber*
 Soloist: LEO LITWIN

**"Roses from the South," Waltzes *Strauss*
 *Slavonic Dance in C major *Dvořák*

FRIDAY EVENING, JULY 18, AT 8:30

VICTOR ALESSANDRO, *Conducting*

*Entrance of the Boyards *Halvorsen*
 Overture to "The Flying Dutchman" *Wagner*
 Second Movement, Adagio religioso, from the Fourth Concerto for

Violin and Orchestra *Vieuxtemps*
 Soloist: ROLLAND TAPLEY

Invitation to the Dance *Weber-Berlioz*

THE STAR-SPANGLED BANNER

"Nutcracker" Suite, No. 1 *Tchaikovsky*
 Miniature Overture—March—Arabian Dance—Waltz of the Flowers

Walk to Paradise Gardens *Delius*
 Battle Hymn of the Republic *Steffe-Gould*
 Gypsy Dance from "Carmen" *Bizet*

CLOSING CONCERT

SATURDAY EVENING, JULY 19, AT 8:30

VICTOR ALESSANDRO, *Conducting*

Procession of Bacchus from "Sylvia" *Delibes*
 *Overture to "William Tell" *Rossini*

Solo Violoncello: Hippolyte Droeghmans
 Air on the G String *Bach-Wilhelmj*
 Third Movement, Allegro molto vivace, from Symphony No. 6, "Pathetic" *Tchaikovsky*

THE STAR-SPANGLED BANNER

"Peer Gynt" Suite *Grieg*
 Morning Mood—Anitra's Dance—In the Hall of the Mountain King

*Rêve Angélique (Kammenoi Ostrow) *Rubinstein*
 *Waltz from "Faust" *Gounod*
 *Prayer of Thanksgiving *Valerius*

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BRAHMS.....Symphony No. 1, in C minor

SATURDAY EVENING, JULY 26

Conducted by PIERRE MONTEUX

CIMAROSA.....Overture, "The Secret Marriage"
SCHUBERT.....Symphony No. 7, in C major
STRAVINSKY....."The Rite of Spring"

SUNDAY AFTERNOON, JULY 27

FRANCK.....Symphonic Piece, "Redemption"
BIZET.....Symphony in C major
DALLAPICCOLA....."Three Prisoners' Songs"
RAVEL....."Daphnis and Chloe," Suites 1 and 2
(*with Chorus*)

SERIES B

THURSDAY EVENING, JULY 31

FAURÉ
Incidental Music for "Pelleas and Melisande"
FAURÉ.....Ballade for Piano and Orchestra
RAVEL.....Piano Concerto
BRAHMS.....Symphony No. 4, in E minor
Soloist: NICOLE HENRIOT

Single tickets now. Address: Ticket Office, Tanglewood, Lenox, Mass.

SATURDAY EVENING, AUGUST 2

Conducted by PIERRE MONTEUX

WAGNER
Prelude and Love-death, "Tristan und Isolde"
WAGNER.....Finale, "Die Walküre"
WAGNER.....Final Scene, "Siegfried"
WAGNER.....Final Scene, "Götterdämmerung"
(*Soloists to be announced*)

SUNDAY AFTERNOON, AUGUST 3

BEETHOVEN.....Overture to "Egmont"
BEETHOVEN.....Symphony No. 8
DEBUSSY....."Ibéria"
HONEGGER....."Danse des Morts" (*with Chorus*)

SERIES C

THURSDAY EVENING, AUGUST 7

SCHUMANN.....Symphony No. 1 ("Spring")
SWANSON.....Short Symphony
TCHAIKOVSKY.....Symphony No. 4

SATURDAY EVENING, AUGUST 9

The Koussevitzky Memorial Concert

Conducted by LEONARD BERNSTEIN

C. P. E. BACH..Andante from Concerto in D major
COPLAND.....Symphony No. 3
SIBELIUS.....Symphony No. 5

SUNDAY AFTERNOON, AUGUST 10

BERLIOZ.....Requiem (*with Chorus*)